

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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WEDNESDAY EVENING NEXT.

LONDON BALLAD CONCERTS.

WEDNESDAY NEXT.—LONDON BALLAD CONCERTS,

ST JAMES'S HALL, at Eight o'clock. Artists: Miss Mary Davies, Miss Agnes Larkcom, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Maybrick, and Mr Santley. Pianoforte—M^{me} Sophie Menter. Violin—M^{me} Norman-Néruda. The South London Choral Association, under the direction of Mr L. O. Venables. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s.: of Austin, St James's Hall; and Boosey & Co., 235, Regent Street.

AT the BALLAD CONCERT, WEDNESDAY NEXT,

MISS MARY DAVIES,

MADAME ANTOINETTE STERLING,

MR EDWARD LLOYD,

MR SANTLEY,

MADAME SOPHIE MENTER,

MADAME NORMAN-NÉRUDA.

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ON TUESDAY, Feb. 6th, at Eight p.m., E. PROUT, Esq., B.A., will read a PAPER on "The Combination of Orchestra and Organ, especially in Church Music." On TUESDAYS, Feb. 20th, 27th, March 6th and 13th, at Eight each evening, Prof. G. A. MACFARREN, Mus. Doc., will give a course of FOUR LECTURES, with Musical Illustrations, on Bach's "Twenty-four Melodies and Fugues in all keys," the work issued 18 years after the "Equal Tempered Clavier." Members and friends admitted by cards of membership. The above meetings will be held at the HOLBORN TOWN HALL, Gray's Inn Road, W.C. 95, Great Russell Street, E. H. TURPIN, Hon. Sec. B.oomsbury.

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THE MUSICAL DIRECTORY, ANNUAL, & ALMANACK

FOR 1883 (Thirty-first Annual Issue) is NOW READY, the publication having been unfortunately delayed by the fires at the printers', Messrs Whiting & Co., on Dec. 12th and Jan. 4th. Contents: Lists of the Professors, Musicians, &c., in the United Kingdom. Principal Concerts, and Classified Lists of the Copyright Music published during the year, &c., &c.

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"THE RETURN OF THE ARMY."

MR WALTER JARVIS and Mr FREDERIC PENNA will sing Mr F. PENNA's Duet, "THE RETURN OF THE ARMY," at St James's Hall, Feb. 7th; and at the Composer's Concert, at Steinway Hall, Feb. 22nd.

"PEACEFULLY SLUMBER."

MISS COYTE TURNER will sing RANDWEGGER's admired Song, "PEACEFULLY SLUMBER," on Wednesday evening next, Jan. 31st, at Streatham.

"I'M NOT IN LOVE, REMEMBER."

MISS SAIDIE SINGLETON will sing BALFE's admired Song, "I'M NOT IN LOVE, REMEMBER," at Kilburn Town Hall, on Feb. 6th.

"HIDE AND SEEK."

MISS ALICE KEAN will sing GEORG ASCH's new Song, "HIDE AND SEEK," at Morley Hall, Hackney, Jan. 29th.

"HIDE AND SEEK."

MISS IDA MEYNELL will sing GEORG ASCH's latest popular Song, "HIDE AND SEEK," at the Athenaeum, Shepherd's Bush, Jan. 30, and at her forthcoming Concerts. Price 2s. net.—Duncan Davison & Co., 244, Regent Street, W.

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NEW MUSIC.

(Continued from page 38.)

The recent publications of Messrs Boosey & Co. include some songs of interest and attraction. "For 'Pity's Sake," by Stephen Adams—a passionate outcry against a dead love—shows much feeling and power. The music is unpretending, but it gives a real singer ample opportunity for moving effect. Louis Diehl's "Going to Market" is a pretty little love story, simply told both in words and music. With it may be classed Molloy's "Cricket on the Hearth," made popular by the singing of Madame Sherrington. Both songs are excellent for social purposes. "Teach me to Forget," by Frank L. Moir, touches a sadder chord, but, in strict truth, has hardly so much to recommend it. In a cradle song, "Good Night," the composer, Hugh Clendon, seems to have been incommode by the not easily manageable verses chosen. The song, nevertheless shows taste and apt expression, and deserves the favour secured for it by Miss Mary Davies, who sings the music so sympathetically. "If only," from the pen of Theodore Marzials, is easiest of the easy and puts forward the smallest pretensions to musical importance. Things are not, however, always what they seem. In this case a modest and simple song reveals genuine power to discern the expression needed, and the skill necessary to give it with proper effect. Many a work far inferior has made a vastly more elaborate display of means.

Edwin Ashdown (late Ashdown & Parry) has published three characteristic pieces for violin and piano, by Williams Williams. They are entitled *Cradle Song*, *Introduction and Ballad*, and *The Young Savoyard*, and may be commended for amateur use. The violin part of each is particularly easy, while melodious and pleasing. Gustav Lang's *Neues Blumenlied* and *Ein Tag-inder-Schweits* are favourable examples of the ordinary type of drawing-room pieces, because they add musical merit to their other and commoner qualities. Some of the passages in each are sufficiently difficult to put the average amateur on his mettle. *Beppo* and *Ninette* are respectively a tarantella and gavotte, the first adapted for young performers, whom it cannot fail to interest by liveliness and easy effect; the second appealing to more advanced executants, with at least equal prospect of success. *Enid*, by Walter Macfarren, appeals to lovers of Tennyson's Arthurian poems, as a Reverie on the lines comparing one of his finest heroines to

"A blossom vermeil white,
That lightly breaks a faded flower sheath."

It is a flowing and graceful *allegretto* in D, not unworthy of *Enid* as a "poetic basis." A "galliard" by R. M. Lott, and a "rigaudon" by Boyton Smith, represent the present rage for reproducing the quaint dance forms long gone from the ball-room, never, perhaps, to return. The "galliard" is a careful imitation, with something of the spirit as well as the form of its model; and we consider the "rigaudon" charming in its simple old-world grace. These pieces should find favour at the hands of genuine amateurs. Mr Ashdown's dance music has amongst its attractive items the *Violet Polka* and *Silver Ripples Waltz*, by Carl Volti; the *Primrose Waltz*—a pretty one—by Felix Holt, the same composer's *Too Late Galop*, and the *Celia Waltz*, by F. J. Smith. From among pieces for the voice we select for approving mention a set of five duets for treble voices, the work of Mr J. L. Hatton, whose name is in itself a recommendation, though the veteran be not always at the same level. These duets will be found essentially vocal, pleasing, and easy. Mr Hatton is also the author of a song, "The Love Thread," into which he has put some of his best talent. The song is altogether interesting and attractive. "The Blue Peter," by the same composer, has the true ring of the sea, and is manly and bold, as such a ditty should be. It is a safe "hit" for baritones. "Only a Year," by C. S. Hartog, has nothing to distinguish it from the mass of its kind; nor in Boyton Smith's "Only a Rose" do we see an adequate return for the pains evidently bestowed upon it. Mr Smith's "Answered"—one of the now prevalent organ songs all emulous of the "Lost Chord"—more nearly approaches success, and will be found effective. So, for a different reason and in another way, will J. B. Calkin's "O lovely Night."—D. T.

(To be continued.)

GUSTAVE DORÉ.

In his account of the death of Gustave Doré, published in the *Daily Telegraph* of the 24th inst., the well-known Paris correspondent of that journal has the following eloquent and thoroughly merited preamble:—

Paris, Tuesday Evening.

"It is with the deepest regret that I have to record the somewhat sudden death of M. Gustave Doré, who expired last night, or, rather, this morning shortly after midnight. It appears that he caught a cold on leaving a party last Friday, that he was subsequently attacked by angina pectoris, and that, although he rallied so much yesterday as to lead his relatives to hope that he might pull through, he himself, from the first, never had the least doubt about the danger of his situation. He fell asleep about midnight. Very shortly afterwards his brother Emile and his sister, who were at his bedside heard a rattling noise. They turned towards him; Gustave Doré was dead. The great painter had only just completed his fifty-first year, having been born on Jan. 6, 1832. Seldom, if ever, has an artistic life been more completely filled with effort. Only those who were on very intimate terms with Doré were able to realize the restless, untiring activity and energy of the man. Now that he is dead, the general public—especially among his compatriots—will begin to recognize how much he had done in life, and to appreciate his intense, all-absorbing devotion to his art. No man ever lived more thoroughly up to his own ideal of what an artist's life should be. Almost his whole existence was passed in his enormous studio in the Rue Bayard, the walls of which were covered with canvases in various stages of completion. Some years ago these were all of large size, and even to the last Gustave Doré was always employed upon some one gigantic painting. But of late, and especially from the time that he began to devote himself to statuary, he was in the habit of painting Alpine and stock landscapes of comparatively small dimensions, that is to say, measuring about four feet by six, for which he always found a ready sale. He was in the habit of keeping eight or ten paintings in hand at the same time, going from one to the other just as the fancy seemed to take him. When at work he was always pleased to receive his personal friends, and nothing gave him greater delight than to show what he was doing and discuss the subjects upon which he was engaged. When he himself talked—with more hesitation than is usually found among Frenchmen—of his aims, objects, and ideas of art, his usually dreamy, somewhat heavy eyes beamed with animation. Not only was his facility altogether beyond comparison with that of any other artist, but he seemed never to need models for his work. At all events, I never saw a model at his studio, although I have been there hundreds of times. He took up statuary some seven or eight years ago, and since then about a fourth part of his studio has been boarded up into a separate room for the use of his artisan assistants. The last time I was there Doré had just completed the colossal statue of Alexandre Dumas the Elder, whom he had known personally and of whom he spoke in terms of warm sympathy. Close by were two of his recent contributions to the Salon, the Infant Christ in His Mother's arms extending his hands in involuntary semblance of the Cross on which He was to suffer, and the Nubian girl lifting the child beyond the reach of a menacing serpent. At any time of the day Doré was to be found surrounded by his statues and paintings, and for the most part with no company but that of two owls, whose cage was in the window of the studio. The painter seldom designed any drawings in the Rue Bayard, reserving work of that sort for his evenings at home in the Rue St Dominique. In the old-fashioned house at No. 7 he lived the quietest of lives with his mother, to whom he was devotedly attached. I have before me a long letter, written immediately after her death in March, 1881, wherein he says: 'You have often spoken of my works; but I assure you I never felt so deeply grateful to you as when I read the lines in which you did honour to her whom I shall never cease to deplore, and your homage to whom has touched me beyond all expression.' Doré was indeed a most devoted son, and his home never again seemed to be what it had been before his mother was taken from it. The great painter had a great heart as well as a great mind, and in other matters outside the scope of his art he was a strong and original thinker. He had been engaged for some time before his death in making sketches for illustrations to Shakspere, the poet whom he put above all others, and with whom it was his ambition to measure his strength."

To every word of the foregoing we can, with sympathetic concurrence, religiously say—"Amen!"—D. P.

MUSIC IN VIENNA.

During the past year, 74 different works by 33 composers were performed on 219 evenings at the Imperial Operahouse. The novelties were—*Die Zwillingbrüder*, Schubert; *Orpheus und Eurydice*, Gluck; *Mefistofele*, Boito; *Alfonso und Estrella*, Schubert; *Le Roi l'a dit*, Delibes; *Simon Boccanegra*, Verdi. The revivals were—*Fra Diavolo*, Auber; *Der Widerspänstigen Zähmung*, Goetz; *Bonsoir, Signor Pantalon*, Grisar. Meyerbeer's operas were those which figured most frequently in the bills, *Les Huguenots* having been played 14 times; *L'Africaine*, 9; *Robert le Diable* and *Le Prophète*, 8 each; and *L'Etoile du Nord*, 3, making 42 performances with 5 operas. Next came Wagner with 34 performances and 8 operas; and Verdi with 26 performances and 6 operas. Boito's *Mefistofele* was played 24 times.—In the report issued by the Society of the Friends of Music it is stated that the Emperor has not merely continued for the next three years his annual grant of 2,000 florins, but, considering the unsatisfactory pecuniary position of the Society, has doubled the sum. The Conservatory was attended during the past scholastic year by 782 pupils, the professional staff consisting of 50 regular and 2 extra members, with 2 substitutes. Owing to a diminution in the number of pupils, there was a falling off in fees of 6,837 florins, compared with the amount the previous year. In consequence of this, the Committee, much to their regret, were compelled to restrict, by 2,605 florins, the privilege of free instruction in certain cases. The regular concerts brought in a net profit of 1,404 florins, but the Extra Concert showed a deficit of 156 florins. The receipts for the Artists' Evenings gave a total of 14,857 florins, being 2,990 florins less than the estimated takings.

The eminent critic, Dr. Eduard Hanslick, speaks very highly of a young Czeck, François Ondrick, who played Mendelssohn's Violin Concerto at the fourth Philharmonic Concert. A novelty, "Three Pieces for a String-Band," by Moriz Kásmayer, was included in the programme of the same concert, and appeared to hit the taste of the audience, for the composer was repeatedly called on after the pieces to bow his thanks.—The Vienna Choral Association for Male Voices have altered the time of their concerts, which are now given in the evening instead of in the afternoon.—The third concert of the Radnitzky Quartet Society was marked by the production of two novelties: A Sonata (in G major) for Pianoforte and Violin, by Herr Schütt, and a Septet by M. Saint-Saëns. The former, played by the composer and Herr Radnitzky, met with a very flattering reception. M. Saint-Saëns' Septet is written for a strange instrumental combination—piano, string-quartet, double-bass, and trumpet. It is not long. "Whether," observes Dr. Hanslick, "it would interest very much if there were no trumpet in it, is a question we will not discuss—Saint-Saëns has not written it without one." It was performed by Herr Schütt (piano), the Radnitzky Quartet, and Herr Blaha (trumpet).—Two fair young pianists, Flora Gross and Toni Wolff, have made their first public appearance with success, and the same is true of two new aspirants for vocal honours, Mdme Mathilde Jacoby and Mdle Senigaglia, both pupils of Professor Gänsbacher. Mdle Rosa Hellmesberger, also, a daughter of Joseph Hellmesberger, has made her *début* in the concert-room.

LIST OF NEW ITALIAN OPERAS PRODUCED IN 1882,
With the names of the Composers, Place, and Date of
Production, &c.*

1. *Mitridate*, serious, Serrano, E., Teatro Real, Madrid, 14th Jan., successful. 2. *Ivan*,† buffo, Lucidi, A., Società Felsina, Bologna, 6th Feb., successful. 3. *Bianca da Servia*, serious, Smareglia, A., Scala, Milan, 7th Feb., successful. 4. *Il Progettista*, farcial, Scontrino, A., Argentina, Rome, 8th Feb., successful. 5. *Il Conte Chatillon*, serious, Massa, N., Municipale, Reggio d'Emilia, 11th Feb., successful. 6. *Erodtade*,‡ serious, Massenot, G., Scala, Milan, 23rd Feb., very successful. 7. *Il Tributo di Zamora*,§ serious, Ch. Gounod, Regio, Turin, March 5th, mode-

* From the *Gazzetta Musicale di Milano*.

† Previously performed in 1876 at a private theatre in Rome.

‡ First performance in Italian. The first French performance took place in Brussels on the 19th December, 1881.

§ First performance in Italian. The first performance in French was given at the Grand Opera, Paris, April 1st, 1881.

rately successful. 8. *Margherita*, serious, Pinsuti, C., Fenice, Venice, March 8th, successful. 9. *Il Duca d'Alba*,|| serious, Donizetti, G., Apollo, Rome, March 22nd, successful. 10. *Rabagas*, buffo, De Ciosa, N., Argentina, Rome, March 23rd, successful. 11. *Il Dottor Cosmos*, operetta, De Champs, E., Pergola, Florence, March 27th, successful. 12. *Alceste*, serious, Gambaro, A., Avvalorati, Leghorn. 13. *Maria di Vasco*, serious, Brizzi, C., Brunetti, Bologna, March 29th, successful. 14. *Beatrice*, serious, Guimares, San Carlo, Lisbon, March 29th, successful. 15. *Il Violino di Cremona*, semi-serious, Litta, G., Scala, Milan, April 18th, moderately successful. 16. *La Corona d'Oro*, Maglioni, Florence. 17. *Cesira Aragona*, serious, Bianchedi, Comunale, Corinaldo. 18. *Carlotta Cleprier*, serious, Florida, P., Circo Nazionale, Naples, May 7th, successful. 19. *Masina Spinola*, serious, Jockey, A., Vittorio Emanuele, Turin, May 11th, failure. 20. *Un Bacio al Diavolo*, serious, Sauvage, A., Fenice, Trieste, moderately successful. 21. *Amalia*, operetta, Graziani-Walter, Florence, May 14th, successful. 22. *Nella*, semi-serious, Disconti, A., R. Istituto di Musica, May 28th. 23. *La Modella*, serious, Bimboni, O., Skating-Rink, Berlin, May 30th, successful. 24. *Fayel*, serious, Caronna, F., Costanzi, Rome, June 11th, successful. 25. *Il Sortilegio*, jocosé, Scontrino, A., Alfieri, Turin, June 21st, successful. 26. *Regina e Contadina*, comic, Sarria, E., Fiorentini, Naples, successful. 27. *La Stella d'Oriente*, operetta, Curci, F., Rossini, Naples. 28. *Velleda*, serious, Lenepveu, Covent Garden, London, July 4th, moderately successful. 29. *Ersilia*, buffo, Pascucci, C., Alhambra, Rome, July 4th, successful. 30. *Manfredi di Svevia*, serious, Giribaldi, T., Solis, Montevideo, July 18th, successful. 31. *Adina*, comic, Bruti, V., Concordia, Capramontana, August 9th, successful. 32. *Partita a Scacchi*, farcial, Delitata, Civico, Cagliari, November 25th, moderately successful. 33. *Nella*, serious, Ricci, Ettore, Mariani, Ravenna, Nov. 27th, successful. 34. *Flora MacDonald*, serious, Urlich, John, Comunale, Bologna, December 6th, moderately successful.

LONDON BALLAD CONCERTS.

Mr John Boosey's second evening Ballad Concert, attracted, as before, a large audience, the singers being Misses Mary Davies and Lea, Mdme Antoinette Sterling, Messrs Edward Lloyd, Maybrick, and Barrington Foote. The instrumentalists were Mdme Norman Néruda, (violin), and Mdme Sophie Menter, (pianoforte). A new song by Marzials, entitled "Nothing More," was introduced by Mr Barrington Foote and made a good impression, Mr Foote singing it remarkably well, obtaining deserved applause and a unanimous re-call. The compositions introduced at the last concert, "Three Merry Men" (Mr Barrington Foote) and "The Romany Lass" (Mr Edward Lloyd), were repeated, and received with the same favour as on the first occasion. The principal songs in the programme, however, were by Mr Arthur Sullivan, whose "Distant Shore" and "Sweethearts," both rendered in perfection by Mr Lloyd, were received with immense applause, and those sung by Miss Mary Davies—"Orpheus with his lute" and "Love is a plaintive song,"—met with the same unanimous approbation. Mdme Antoinette Sterling also came in for a "lion's share" of admiration, "The Lost Chord," (organ *obligato* Mr Coward), being unanimously re-demanded. Mdme Néruda made her usual effect with a "Barcarolle and Scherzo" by Spohr, and a "Polonaise" by Wieniawski, and was compelled to return twice to the platform after each of her performances to bow her acknowledgments. Mdme Sophie Menter played pieces by Liszt, Ketten, and Chopin, returning after Chopin's *Valse in A flat* and playing Mendelssohn's "Bees' Wedding." The South London Choral Society lent their valuable aid, and the accompanist was Mr Sidney Naylor.

NEW YORK.—According to the *Daily Music and Drama*, Mr Herbert Gye states in a letter to the press that his total loss by robbery on the railway lately was only 270 dollars; that Mdme Albani never possessed such diamonds as those said to have been stolen; that his contract with Mdme Christine Nilsson was not, as reported, in the missing satchel; and that he will take legal proceedings against such editors as have stated he "smuggled jewels through the Custom House."

|| Posthumous and incomplete; re-cast and completed by Sig Matteo Salvi.

MRS CHARLES LAMB KENNEY.

The performance of the *School for Scandal* for the benefit of Mrs Charles Lamb Kenney took place, as announced, on Thursday afternoon at the Gaiety Theatre, and it was gratifying to observe, in the brilliancy of the attendance, that the memory of her late husband was still undimmed, and that his numerous friends were ready to testify to the fact in a manner at once graceful and substantial. But there was also another inducement which had its weight. It is well known in dramatic circles that his daughter, Miss Rosa Kenney, has exhibited, upon several public and private occasions, much original talent as an actress, and it is more than probable that, with study and experience, she will presently become a valuable acquisition to the stage. Her essay a year or two ago as Shakspeare's *Juliet* suggested a premonition of the ability which a few later appearances, in a semi-professional way, have confirmed and strengthened. On Thursday afternoon she attempted the character of Lady Teazle, and it is not too much to say that she achieved a success in the absolute meaning of the word—quite apart from the suspicious compliments which usually await aspirants surrounded by friends and simple well-wishers. It is seldom that the appeal made by Lady Teazle to Sir Peter in the famous Screen scene has been delivered with such genuine feminine earnestness, with so much natural sensibility, and, at the same time, with such persuasive and unaffected pathos; and to which it may be added, her indignant apostrophe to the discomfited Joseph Surface afforded a really fine and impressive dramatic climax. In the lighter parts of the comedy Miss Kenney gave every indication that she felt and understood their spirit, and that she could illustrate them with all the requisite flippant and sportive humour. But we presume to think, judging by her delineation of the Screen scene, that it will be in the more emotional walks of the drama that she will make her mark, and that, in that direction will be her best and most conspicuous future. The company gathered together to impersonate the other characters of Sheridan's matchless comedy were in several respects of adequate and distinguished efficiency, and an *ensemble* was realized which cannot always be looked for or expected when artists are "borrowed," and are kindly "lent" by contemporary managers for a passing benevolent object. That Mr Hermann Vezin and Mr Henry Neville would play the two brothers, Joseph and Charles, with all the excellence of a long and matured experience may be easily assumed; also that Mr John Maclean would take pleasant rank with them in the part of Sir Peter. The Sir Benjamin Backbite of Mr H. Beerbohm Tree was an exceptionally clever portraiture of Sheridan's scurrilous fop; while the other male characters found more or less efficient representatives in Mr Redwood, Mr Arthur Stirling, Mr Frederick Terry, Mr Herbert Akhurst, Mr L. Calvert, and Mr E. Lyons, a word of incidental praise being due to Mr C. H. Kenney—another member of the Kenney family—for his lively personation of the rattling *bon vivant* Careless. The female personages of the comedy were sustained by Mrs Arthur Stirling (a capital Mrs Candour), Miss Florence Boucicault, and Miss Vane Featherstone. Sir Harry's song was sung with neatness and spirit by Mr Wilford Morgan. Before the rising of the curtain a rhymed address, written by Mr H. S. Leigh, was delivered with admirable elocutionary effect by Mr J. Fernandez, in which appropriate and sympathizing reference was made to the late Charles Lamb Kenney as a wit, a critic, and an honoured gentleman; and to the praiseworthy motive which had called the audience together.—H.

SAN REMO.—Baron Alfred von Wolzogen, Intendant of the Grand-Ducal Theatre, Schwerin, died here on Saturday, the 13th inst. A son of General J. L. von Wolzogen, he was born at Frankfurt-on-the-Maine on 27th May, 1823, and managed the Schwerin Theatre since 1868. Besides dramas and farces, he wrote several works on painting and architecture.

HAMBURG.—After studying singing scarcely a year, a new tenor named Bütel, whom Herr Pollini discovered following, like Herr Wachtel of yore, the calling of a droschke-driver, has made his first appearance at the Stadttheater, and, as Lyonel, achieved a triumphant success. At the end of the opera the band even gave him a triple flourish. He is said to possess also considerable histrionic talent.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 13.

1788.

(Continued from page 44.)

When I was first engaged at Covent Garden Theatre, in the year 1783, Mr Harris, the proprietor of it, being of a suspicious temper, and possessing no knowledge of music, appeared to look coolly on me; in the idea of his doing so I became daily more confirmed. One morning at a rehearsal, he came on the stage close to the orchestra, and said he wished to speak to me when the rehearsal was ended. Vanity (although the public honoured me with great applause) not forming any part of my disposition, and considering my salary and situation agreeable, I thought, with regret, that he wished to get rid of me, and that matters were then coming to an *éclaircissement*. I however attended him, and was agreeably surprised by his taking me by the arm, and, while traversing the stage, saying, "Mr Parke, Mr Linley, the proprietor and director of the music of Drury Lane Theatre, has been with me, to say, that as you removed from his theatre to mine, after the season had commenced, which is in opposition to their regulations, he shall, if your brother, Mr John Parke (the first player of his day), leaves the situation of principal oboe there, insist on your going back to succeed him." This coming from so eminent a musician as Mr Linley, dissipated the doubts of Mr Harris, and mine too, particularly as he requested that I would give him my word that I would not under any circumstances leave him. This gratifying occurrence called forth an undeserved compliment from a musical friend of eminence, who said in the words of the poet, "It is like a rich jewel in the possession of a fool, who has no idea of its value till he hears men of sense bid up for it." This same manager subsequently, at the rehearsal of an opera, objected strongly to a fine song of Paesello, which Mrs Mountain, a favourite singer, was very desirous of introducing into that piece, saying, "That song will not do; I don't like it; bring another with you to-morrow." When to-morrow came, however, she brought the same song, and her husband being the leader of the band, she had it played a note higher by the orchestral performers, which giving it a more sprightly character, Mr Harris who appeared to be much pleased with it, said to her, "Ay, that is quite the thing; it's worth ten of the other, and will do very well." Mrs Mountain, like many other ladies who had gained their point, being quite elated, ran to the green-room, and in her lively manner, exclaimed to some of her female friends—"I have done it; I have hummed the manager nicely!" Mrs Mountain's exultation, however, was imprudent, as it afterwards appeared that Mr Harris had, by one of her "good-natured friends," been informed of her ingenious device, and she and her husband were shortly after dismissed from Covent Garden Theatre.

1789.

There was no New Year's Ode performed at St. James's this year, in consequence of his Majesty's severe illness, which cast a deep gloom over the whole nation. This gloom, however, was not of long duration, it being dissipated by the King's speedy and happy recovery; an event which diffused an universal joy throughout the kingdom. Under the delight which this circumstance afforded, the King's Theatre opened for the season, on the 10th of January, with a new comic opera, intitled *La Cosa Rara*, in which Signora Graziani made her first appearance in England. She had a sweet voice and a handsome person, but her performance was not captivating. The music of this opera is one of Martini's most beautiful compositions. Martini died in the year 1784: he was originally a friar, and travelled some time in Asia; but it was not till his return that he entirely devoted himself to music. Marchesi, who had become very popular, came out this season in Cherubini's serious opera of *Iphigenia in Aulide*. Marchesi exerted his rare talent to the admiration of the audience, who applauded him vehemently throughout the opera. Signora Giuliani, though not an efficient *prima donna*, sang and acted with much feeling. The first comic female performer not having answered public expectation, Signora Storace was re-engaged, and appeared for the first time on the 11th of June, in Paesello's comic opera *Il Barbiere di Siviglia*. Storace, as Rosina, sang the airs, &c., with great taste and animation. She was ably supported by the spirit and humour of Signor Borselli, who made his first appearance as Figaro. These performances were unfortunately interrupted by a destructive fire, which totally consumed the King's Theatre on the 17th of June. In consequence of that calamity the proprietor gave the few remaining operas of the season at the Theatre Royal Covent Garden, (that theatre having closed), the first of which took place on the 2nd of July, and the fourth and last on the 10th of the same month.

(To be continued.)

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE TWENTY-SEVENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 29, 1883,
To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in B flat, No. 9, for two violins, viola, and violoncello (Mozart)—M^{me} Norman-Néruda, M^{rs} L. Ries, Hollander, and Piatti; Song, "O swallow, swallow" (Piatti)—Mr Santley—violoncello *obbligato*, Signor Piatti; Faschingschwank, for pianoforte alone (Schumann)—M^{me} Frickenhaus.

PART II.—Sonata, in D minor, for violin, with pianoforte accompaniment (Rust)—M^{me} Norman-Néruda; Songs, "Tröstung" (Mendelssohn) and "Ho messo nuove corde" (Gounod)—Mr Santley; Quartet, in E flat, Op. 38, for pianoforte, violin, viola, and violoncello (Rheinberger)—M^{mes} Frickenhaus and Norman-Néruda, M^{rs} L. Ries, Hollander and Piatti.

Accompanist—MR ZEBINI.

THIS (SATURDAY) AFTERNOON, JANUARY 27, 1883,
 BEING THE ANNIVERSARY OF THE BIRTHDAY OF

MOZART,

The Programme will be devoted exclusively to his works.
To commence at Three o'clock precisely.

Programme.

Quintet, in A major, for two violins, clarinet, viola, and violoncello (Mozart)—M^{me} Norman-Néruda, M^{rs} L. Ries, Lazarus, Hollander, and Piatti; Song, "Pupille amate" (Mozart)—Miss Santley; Fantasia, in C minor, and Sonata, in C minor, for pianoforte alone (Mozart)—Mr Charles Hallé; Sonata, in D major, for pianoforte and violin (Mozart)—Mr Charles Hallé and M^{me} Norman-Néruda; Air, "Voi che sapete," *Le Nozze di Figaro* (Mozart)—Miss Santley; Quartet, in D minor, Op. 19, No. 2, for two violins, viola, and violoncello (Mozart)—M^{me} Norman-Néruda, M^{rs} L. Ries, Hollander, and Piatti.

Accompanist—MR ZEBINI.

DEATH.

On Jan. 22nd, at No. 5, Fitzroy Square, after a short illness, HENRY TOOLE, late of Dublin. Friends will kindly accept of this intimation.

The Musical World.

LONDON, SATURDAY, JANUARY 27, 1883.

Song.

'Tis violets, violets everywhere,
 And red-gold oranges that glow,
 Shadow and sheen of leaves, and fair
 Green hills, and mountains capped with snow.

It is a splendid sun that stirs
 A heaven blue as blue can be,
 And olives, cypresses, and firs,
 The sighing air, the sobbing sea.

'Tis one whose soul in everything
 Makes it so beautiful and good—
 Her voice, more sweet than birds that sing
 In any sky or any wood.

Polkaw.

With the approval of Sir Gore Ouseley and Professor Macfarren, Mr Ridley Prentice is preparing a work which aims at imparting to pianoforte students a knowledge of musical form. It is entitled, "The Musician: a Guide for Pianoforte Students; Helps towards the better understanding and enjoyment of beautiful music." To this end analyses are given of a large number of well-known pieces. The first grade accompanies the student through a course of study calculated to last from one to two years, the works analysed being suited for beginners. Five other grades are to follow, of which the second is now complete.

A SYMPOSIUM IN ELYSIUM.

(From "The Lute.")

Scene, a Garden in the Elysian Fields. Haydn and Mozart discovered seated at a table within a flower-decked alcove. Glasses of nectar are before them. Time, the present.

MOZART.—If all be true that Raff tells of the state of things down yonder, our repute, dear Master, is fast becoming antiquarian, and our artistic immortality nothing but a rhetorical figure.

HAYDN.—As regards myself, I have long felt that, Wolfgang. They have called a school after my perruque, and the Enlightened smile when they hear my name, which is to them representative of either childishness or senility. Even you are sometimes styled "Infantine."

MOZART.—Nevertheless, we shall always receive the homage of a sentiment.

HAYDN.—Like ruined castles. I, for one, do not value the consideration that arises from decay. It is a fungus.

MOZART.—Is there any hope of better?

HAYDN.—For you, great Genius, much; for me, in the measure of my poor worth as an artist.

MOZART.—How so, dear Master? Shall we go down to earth and inspire a legion of writers to assert our cause, and show the present generation that music, whatever it may be with them, must remain, in essence, what it was with us, or is music no longer.

HAYDN.—Well put, Wolfgang, but pray don't talk of writers. They are doing infinite mischief to our art, which deteriorates, at a rule, in proportion to their activity. They place it in the mill of what they call their reason, or—Heaven preserve us!—their philosophy, and a pretty thing comes out when the machinery works. There were very few musical scribblers in our day, and we knew them as asses. Like asses, they have propagated their kind.

MOZART.—Speak lower, dear Haydn. Schumann is brooding all along in the next alcove, and may hear you. We don't want another "March of the Davidsbündler against the Philistines."

HAYDN.—True; but here he comes. Florestan—Eusebius—Raro a three-fold personage like the guardian of a place we do not mention here.

[Schumann enters, nods to the Masters and seats himself.]

SCHUMANN.—Sound does not always convey sense, but it is never destitute of meaning.

HAYDN.—I see the application of that remark but not its propriety. I question the universal truth of the second clause. Test it by a good deal of modern music.

MOZART (smiling).—Some of your own compositions for example, dear Schumann.

SCHUMANN.—That is a diversion. I could not but overhear Father Haydn's opinion of those who seek through the all-potent agency of the written word to open a channel by which the uninitiated can penetrate to the holy place where art is pure spirit.

HAYDN.—"Without form and void."

SCHUMANN.—Scriptural quotations are more easily flippant than any other. In my journal I sought to open the mysteries of genius to the common eye, and Schubert and Mendelssohn, Chopin, and Bennett, will tell you that I did not labour in vain. Scribbling, as you call it, may be abused; it may also be used.

HAYDN.—But scribbling Schumanns are rare. For one like yourself, O most worthy artist! there are a hundred who darken counsel by words without knowledge: whose ignorance perverts the truth, or whose false conceptions of a matter they cannot penetrate serve to mislead their dupes.

MOZART.—I am scarcely entitled to ask why musicians do not themselves act as expounders and recorders of their art, because the idea never occurred to me in my former life. Yet, who so fit to preach as the minister of the altar? I am told your paper did not pay Schumann; nevertheless, all who had ears for the finer notes of musical criticism listened to your words, even when they contained a good deal that was new and strange.

HAYDN.—Ah! If we could have preached as well as ministered, and aroused, through the reason, that true perception of art which has always seemed to me a special sense, the world might not have been so easily led astray by charlatans. I imagine, if Beethoven had condescended to teach those deep things into which his spirit entered—

(Beethoven suddenly appears at the entrance of the alcove.)

BEETHOVEN.—He was not such a fool. What could I have taught? and who could have learned? Even Schumann, here, once said to a gaping and curious world—"Pick out our fifths, but let us alone." The composer speaks only through his art, and then with no active consciousness of an audience. *He must speak*—that is the extent of his necessity and the limit of his obligation. What has he to do

with exposition and argument? His work explains itself to all who are fit to receive it.

SCHUMANN.—Master, how as to those who are not fit?

BEETHOVEN.—Let them alone. They have plenty of provender that suits them. Besides, the man is an ass who seeks to make plain in words that which is obscure in music. As well try to see through a fog with smoked glass.

SCHUMANN.—There you are right. At the best I could only move my literary pen round and round the core of a musical theme, but that, at least, indicated where the core was and attracted men's eyes.

MOZART.—Is it for merely sign-post work musical scribblers increase and multiply; start new journals, and crowd the book market?

BEETHOVEN.—No; the fellows must make a living, though they might do it in a better way; some of them are ambitious, and a few think, like the fly on the coach-wheel, that they are helping art along.

SCHUMANN.—Master, you are severe.

HAYDN.—And truthful, yet not to the full extent of truth. I need not tell you who have passed with me to this serene and all-knowing life that our successors write a good deal of music that has no meaning in itself and needs to get it from a commentator; and that there are some critics who determine what music shall be from extraneous premises instead of urging its development from within outwards. In this they carry with them a host of people who cannot distinguish a mere adjunct from an essential, and who, comprehending the first easily, are flattered by a notion that they have grasped the second. Depend upon it, illustrious Master, the musical *litterateur* is a power and must be reckoned with, especially as, paradoxical though it may sound, his strength is in direct proportion to his weakness.

BEETHOVEN.—He may be as paradoxical as you like, if he would only let me alone. The fellow tries to expound me, and credits me with all sorts of ideas, which never were and never could be mine. He worries me as far as I can be worried now, and has succeeded to the position of my old housekeeper.

SCHUMANN.—Did I not ridicule him on earth for so doing. I remember saying, "I must laugh when I think of the dry old registrar, who discovered in this (your Seventh Symphony, Master), a battle of the giants, with a very effective annihilation of them all in the last movement. . . . and I must laugh at those who eternally preach about the innocence and absolute beauty of music. . . . But I shiver to the finger-tips when I hear some people declaring that Beethoven gave himself up while writing his symphonies, to the greatest sentiments—lofty thoughts of God, immortality, and the course of the spheres; the genial man certainly pointed to heaven, with his flowery crown, but his roots spread broadly over his beloved earth."

BEETHOVEN.—Did you write that, Schumann? For some of it I thank you, not for the nonsense about pointing to Heaven and the flowery crown. I was neither a sign-post nor a ballet-dancer. All the same; I wish I could send you back to our Germany, to stop the mischief at its source.

HAYDN.—Does that mean shut the mouth of Wagner and his apostles?

SCHUMANN.—Place Wagner by himself. I never knew a man with a clearer or a shrewder head. He has studied his countrymen, and sins only to the extent of the requirements of one who, like Milton's Satan, would rather "reign in hell than serve in heaven."

HAYDN.—Yet he assumes to make your final development his point of departure, Beethoven.

BEETHOVEN.—That concerns him alone; but I do object to the stuff he has written about me. It is a thousand times worse than your amiable rhapsody, Schumann.

SCHUMANN.—My memory is charged with it. Shall I repeat a few passages?

BEETHOVEN (*appealingly*).—In the name of our common blessedness—our freedom from critics, domestic troubles, and ungrateful relatives—do nothing of the kind.

HAYDN (*laughing*).—Yes, yes. Go on, Schumann, go on.

SCHUMANN.—To please you, Master. How does this suit? "In Haydn's instrumental music it is as though we saw the fettered demon of music playing before us with the childishness of one born an old man."

HAYDN.—That's travelling out of the record into meaningless verbiage.

MOZART.—Ha! ha! But what is sauce for the goose, you know, Master—

SCHUMANN.—Is sauce for the gander; then here is a bit for you, Mozart: "He finds musical servitude with a princely master un-

bearable, he gives concerts with an eye to the general public, and his fugitive earnings are sacrificed to the petty enjoyments of life."

MOZART.—Hm—slightly personal, but, alack! more than a little true. Now give Beethoven a turn.

SCHUMANN.—Oh! Beethoven is a Saint—with a capital S—continually falling "from the paradise of his inner harmony into a hell of fearfully discordant existence."

BEETHOVEN.—His remarks about me personally signify nothing.

SCHUMANN.—Very well. I pass on. The opening *Adagio* in your C sharp minor quartet is the "awakening on the morn of a day that throughout its tardy course shall fulfil not a single desire, not one."

BEETHOVEN.—Really, really! I didn't know it.

HAYDN.—And the *Allegro*, six-eight?

SCHUMANN.—A perception of "comforting phenomena."

BEETHOVEN (*muttering*).—Rubbish!

MOZART.—And the *Andante*, two-four?

SCHUMANN.—There he "practices his magic in banning a lovely figure, the witness of pure heavenly innocence, so that he may incessantly enrapture himself by its ever-new and unheard-of transformations, induced by the refraction of the rays of light he cast upon it."

BEETHOVEN (*muttering*).—Stuff!

HAYDN (*gleefully*).—Go on, Schumann, go on.

SCHUMANN.—In the *Presto* he "casts an inexpressibly serene glance upon the outer world." In the *Adagio* he "dives into the deep dream of his soul," and the *Finale* is "the World's own dance; wild delight, cries of anguish, love's ecstasy, highest rapture, misery, rage; voluptuous now and sorrowful; lightnings quiver, storms roll, and high above the gigantic musician; banning and compelling all things, proudly and firmly wielding them from whirl to whirlpool, and to the abyss."

(HAYDN, MOZART, and SCHUMANN, *laugh loudly*.)

BEETHOVEN (*with impetuosity*).—This is the nonsense that degrades music, and up to this musicians write. Let me pass I want fresher air.

(*He goes out, and walks hurriedly away*.)

SCHUMANN.—Is not that Mendelssohn yonder, just parting from Sterndale Bennett? It is. Ho! Felix! Felix Meritis! Come hither, thou of the shining face and radiant soul.

MENDELSSOHN (*approaching the alcove*).—Is that a quotation from the *Zeitschrift*? What have you been doing to the Chief? He scarcely noticed me in passing.

HAYDN.—He took a dose of Wagnerian musical literature, and it did not agree with him.

MENDELSSOHN.—*Tantane animis*—how does it run, Robert?

SCHUMANN.—*Celestibus ire*? But what wonder? I am not the man to cry down musical critics and commentators. They have a noble and indispensable vocation, which is to judge all developments by the immutable standard of the art, and to guard those standards from any who would tamper with them, or darken the light in which they are clearly seen. Let them do this and they will deserve, if they do not obtain, the gratitude of the ages whose rightful inheritance is thus secured. At present many of them are sacrificing art by wrapping round it all manner of extraneous things.

MOZART (*impatiently*).—Don't talk of art at a time when form imposes no restraint, when simplicity is ridiculed; when beauty is yawned over, and when the pure spirit of music is dragged down to the muddy level of composers who, from calculation, or because they can do nothing else, present the eccentric or the ridiculous, and, encompassing it with cloudy verbiage, pass it off as the Sublime.

MENDELSSOHN.—There may be cause for eloquence, dear Master, but there is none for alarm. Art will take care of itself in the long run, since nothing can change its eternal principles, or permanently arrest the action of its vitality. What you speak of is only a cloud before the face of the sun. 'Twill pass.

HAYDN.—But not till blown away by the breath of an inspired genius who shall arise to purify music from vapours that are the product of mere intellectual speculation.

SCHUMANN.—Meanwhile?

MENDELSSOHN.—Meanwhile, Robert, it would be well if you were on the earth to vivify by your pen the traditions of true art. Failing you, let us hope that ministers may yet be found to keep the sacred lamp alight, to remind the world that music is really an art, and neither the product of hysteria, the subject of tobacco-smoke philosophy, nor a means wherewith to stimulate jaded sensualism. For such labourers there is room and to spare.

HAYDN.—So say we all. I am going to call on Sebastian Bach.

MOZART.—Let us go with you.

(*Exeunt omnes.*)

JOSEPH BENNETT.

To ———

Under the shadow of a tree,
Surrounded by the stars all bare,
Hearing the shingle and the sea,
'Twere sweet to sleep in this mild air,
And dream that she were coming soon—
Her girlish form, her face, her voice—
This southern night, so like the time,
Where northern nightingales rejoice.

I wish that she would come and hear
What things I think of her to-night,
Of how her fresh free eyes are dear,
Of how her voice is my delight,
Of how that little hand of hers
Is what I'd give the world to kiss,
Under the cypresses and firs
Beside the sea, a night like this.

How many things I'd like to say!
How many and how many more!
If she would only come and stay
Where the deep billows beat the shore.
And, looking forward, I would long
With trembling lips, for when the slow
Soft accents hovering into song
Should gently murmur, "Is that so?"

Polkaw.

PROVINCIAL.

EAST BRADENHAM (Norfolk).—An amateur concert was given in the schoolroom of this parish on Friday evening, January the 12th. The rector (the Rev. E. G. A. Winter) was fortunately able to secure a large amount of musical talent from the surrounding neighbourhood, and the concert was a complete success, both as regards the excellence of the music and the number of the audience. Every ticket in the room was sold some time beforehand, and though a few were admitted to some extra seats on payment at the door, many had to be turned away. The programme comprised almost every class of secular music, from classical compositions by Corelli, Haydn, Chopin, and Heller, to "humorous" songs sung by Mr Fred. Alpe. Where the performers were of such uniform excellence it is almost invidious to make special mention of anyone, but praise is undoubtedly due to Miss S. Milne, who not only admirably sustained her own share in the programme, but also gave an extra song in place of Mrs Mason, whom a severe cold prevented from being present. The proceeds of the concert amounted to nearly £9, the greater part of which, after payment of rather heavy expenses incurred in printing and alterations to the schoolroom, will be given to the Village Band Fund.—*Norfolk Chronicle*.

FAKENHAM (Norfolk).—A miscellaneous concert was given in the Corn Hall on Tuesday evening, Jan. 16. There was a very good attendance, and the programme was in every way varied and interesting. The first part of the concert comprised Roger's cantata, *Jack and the Bean-stalk*, rendered by a small but efficient orchestra (led by Mr F. W. B. Noverre, of Norwich), and the local class as chorus, under the able direction of Mr Henry Stonex, of Great Yarmouth. The principal vocal parts were sustained by Miss Julia Jones (soprano), Madame Florence Winn (contralto), Mr Meers (tenor), and Mr W. N. Smith (bass). Suppe's overture, *Poet and Peasant*, was well played by the band, and enthusiastically encored, and the choral class gave the Soldier's Chorus from *Faust*, a chorus from Sir Michael Costa's oratorio, *Naaman*, Pierson's "Ye Mariners," and Pinsuti's "Bridal Song," for female voices. Miss Julia Jones had to repeat "The Soldier Tired," and Madame Florence Winn, "Callers Herrin."—*Norfolk Chronicle*.

NOTTINGHAM.—A concert was given on Friday evening, Jan. 19, in the Mechanics' Lecture Hall, in aid of the funds of the Young Men's Christian Association, and proved in every way an unequivocal success. The instrumental element was developed to an extent quite unusual at amateur performances; there were, further, several acceptable vocalists, and a carefully-trained choir. The band, under the direction of Mr T. L. Selby, played the overture to *Guy Mannering*, a selection from *Patience*, and Scotson Clarke's *March aux Flambeaux*, each performance being deservedly applauded. The performance by the Misses Bellaby of a duet for piano and violin

(De Beriot's Fifth Air) was very good. The most noteworthy performance was a violoncello solo by Mr Selby, *Les Murmures du Rhône* (Burgmüller); and, in response to an encore, Mr Selby played a variation on the "March of the Men of Harlech." The "Miserere," from *Il Trovatore*, was sung by Mr Pollard, Miss Thompson, and the choir, while a full orchestral accompaniment added to the completeness of the performance.

CHERUBINI.

(Continued from page 28.)

Vienna was at that time a truly privileged city as regarded music. Boasting of several highly important musical societies, besides possessing an excellent lyrical Italian company and a German opera with a body of artists in no way inferior to the Italians, it was inhabited by a perfect legion of musicians, most of whom were extremely remarkable, while at their head there stood, as a matter of course, the two geniuses whose names were respectively Haydn and Beethoven.

First came Albrechtsberger, the old theoretician, then aged about seventy, who had been the master of Beethoven himself, of Gaensbacher, Hummel, Moscheles, Joseph Eybler, Weigl, and the Chevalier von Siegfried; then there was the immortal author of *Tarare* and the *Danaïdes*, Salieri, Gluck's pupil and emulator, whose immense successes in Italy and France had obtained for him the position of Imperial Austrian chapelmaster; Eybler, vice-master of the same chapel, a pleasing composer, who had been the pupil of Haydn and the friend of Mozart, whose dying breath he had received; Joseph Weigl, the pupil of Salieri, who was exceedingly fond of him, and got him appointed orchestral director of the German Opera; Michael Umlauf, also a composer, whose youth did not prevent him from already fulfilling the duties of second orchestral director at the same theatre; the Abbé Gelinek, a pianist and remarkable composer; that excellent pianist Streicher, who wrote only for his own instrument, and with his wife, also a distinguished pianist, was at the head of a large pianoforte manufactory; Gyrowetz, a dramatic composer, full of charm and elegance, and at that epoch director of the Imperial Opera; Schupanzig, a first-class violinist, to whom belonged the merit of organizing superb concerts of chamber music, which were attended by the high society of Vienna; the Chevalier Ignaz von Seyfried, pianist and composer, the pupil of Albrechtsberger and Mozart, and the friend of Beethoven—he had been the musical director at the theatre managed by the famous Schikaneder, the theatre which had the glory of introducing to the public *Die Zauberflöte*; Hummel, the admirable pianist of the grand classical school; another pianist, Czerny, then a child, but already giving lessons and playing in public with great success; the Abbé Vogler, whose best title to glory was his having been the master of Weber and Mozart; Artaria, the first and most celebrated musical publisher in Vienna; Hoffmeister, who also had been at the head of an eminent music-publishing firm in Leipzig, and, after having retired from business a short time previously, had just settled in Vienna; Ferdinand Ries, Beethoven's friend, pupil, and *protégé*, who was already attracting attention as a virtuoso.

We can easily fancy the warmth with which Cherubini was received by all these great artists, and how interesting for him his residence among them in Vienna must have been. His works had long been known and appreciated there, so that, when he arrived, he was preceded by an immense reputation, and the question was who should pet him up the most and make him the most welcome.

One of his first visits was to Haydn, whose genius excited in him the profoundest admiration, and whom, from the study he had made of his works and the sympathy they had aroused in him, he considered as his friend and inspirer. On his side, Haydn entertained an uncommon esteem for Cherubini's talent and regarded him as one of the greatest artists of his day. Their interview, consequently, was in the highest degree affectionate and touching; Cherubini asked permission to call the old master his father, in consideration of the fact that he owed him "the fine style which did him honour."* Haydn consented on con-

* "Lo bello stile, che gli ha fatto onore."—It is Giuseppe Carpani who relates this interesting fact in his book, *Le Haydine*, p. 268 (Milan, 1812, 8vo.).

dition that he might name Cherubini his son, and, to prove all the satisfaction he experienced from seeing and knowing Cherubini, he made him a present of the autograph manuscript of one of his Symphonies, inscribing at the head of it these words: "*In nomine Domini—di me Giuseppe Haydn—padre del celebre Cherubini.*" This present filled Cherubini with joy, and all his life he showed that he was proud of possessing such a relic. †

The reader will easily believe that Cherubini desired likewise to become acquainted with Beethoven. At that moment the latter was not in Vienna itself but at Schönbrunn, where, under the cool foliage, he was engaged on his score of *Fidelio*, which he hoped to give soon to the public. He lived alone and retired, entirely devoted to the work he was meditating, but, unless I am very much mistaken, he did not require much pressing, despite his usual shyness, to be introduced to an artist for whom he professed esteem as profound as it was sincere. We know, indeed, at the present day, beyond the shadow of a doubt, the great value he set on Cherubini's music; we know that in his musical library, which was far from being large, there were two of Cherubini's scores: *Medée* and *Pamiska*; it has been remarked, and with regard to *Fidelio*, moreover, that in a book of sketches jotted down by Beethoven for that work, there was, by way of memorandum, a passage from the famous trio of *Les deux Journées*; ‡ and, lastly, we know the sentiment of admiration with which one of Cherubini's finest orchestral pages, the overture to *Medée*, inspired the immortal symphonist. §

(To be continued.)

CHRISTINE NILSSON gave her first concert in New Orleans on the 6th inst. She was enthusiastically applauded. The receipts were about 3,500 dollars.

MDME ALBANI has received a magnificent offer for a spring tour in the "States," including San Francisco.

F. VON FLOTOW, the composer of *Martha*, *Stradella*, and other well-known operas, died on Wednesday last, at Wiesbaden, in his 71st year.

THE Burns anniversary concerts at St. James's Hall and the Royal Albert Hall took place on Thursday evening. Particulars in our next.

DRESDEN.—As already announced in the *Musical World*, Herr Kriebel is to be replaced in his conductorship by Herr Adolf Hagen. It is now further stated that Herr Schuch will have the title of Operatic Director conferred on him and will in future not officiate as conductor, or very rarely.

BERLIN.—The second Wüllner series at the Philharmonie will consist of three concerts. There will be no less than six novelties, including the "*Charfreitagzauber*" from *Parafal*, a Symphony by Saint-Saëns, and a "*Faust* Symphony" by Mihalowich. Mdme Annette Essipoff, Aug. Wilhelmj, and Franz Rummel, will figure as soloists.—The one-handed Hungarian amateur pianist, Count Géza Zichy, has at length arrived and given a concert, which, like all the concerts given by him, was for a charitable purpose. It attracted a most numerous and crowded audience, the Emperor Wilhelm and the Crown Prince being among those present. Leaving out of consideration for a moment the question of art properly so-called, such playing by a one-handed—and, moreover, a left-handed—performer is something extraordinary. The applause was enthusiastic. Herr Joachim, in conjunction with the Philharmonic orchestra, under the direction of Professor Rudorff, executed with unsurpassable excellence an original Nocturne and Beethoven's Violin Concerto. He also took the *obligato* violin part in an air from Mozart's *Re Pastore*, sung by Mdme Marie Schulz, who subsequently added songs by Schubert, Schumann, and Chopin.

† This MS., which is that of a Symphony in E, figured, thanks to the Cherubini family, in the Historical Exhibition of Ancient Art at the Trocadéro Palace in 1878.

‡ This book of sketches is now in the possession of Herr Joachim, the celebrated violinist.

§ He was then already deaf, and this is what his biographer, Schindler, says on this head: "We may mention, on the testimony of Herr Gräner, a fact proving what great services the left ear rendered the great artist. At an eating-house near the Josephstadt there was a clock which played overtures and airs from good operas. Beethoven was accustomed to place himself quite close to it, so that he might hear his favourite piece—the overture to Cherubini's *Medée*."

WAIFS.

Nouvelli, the tenor, is engaged at the Scala, Milan.

La Vestale is in rehearsal at the Teatro Apollo, Rome.

Fancelli, the tenor, is engaged at the San Carlo, Lisbon.

Arrigo Boito's *Mefistofele* has proved a success in Brussels.

Tamagno, the tenor, is engaged for a few nights at the Scala, Milan.

Arrigo Boito's *Mefistofele* has proved extremely attractive at Modena.

Emma Thursby has been giving some highly successful concerts in New York.

Zagury-Harris is engaged to sing in *I Puritani* at the Teatro Apollo, Rome.

Wilhelmj played at the third Subscription Concert of the Conservatory, Strassburgh.

A new operetta *Cremetina*, by Grisanti, is a success at the Teatro Rossini, Rome.

Audran's *Gillette de Narbonne* has been well received at the Galeries Saint-Hubert, Brussels.

The Municipality have suppressed the grant hitherto made to the Théâtre-Français, Nice.

Franchi states that Christine Nilsson will sing for Mr Abbey. (Does he?—Dr Blügel.)

La Favorita with Mdle Singer and Gayarre will shortly be given at the San Carlo, Naples.

Abbey is in negotiation with Sig. Vianesi.—(He is in negotiation with everybody.—Dr Blügel.)

Fornari's new opera, *Zuma*, has been produced with applause at the Teatro della Pergola, Florence.

It is stated that the Politeama, Florence, is to be opened in the spring with Pacini's *Nicolò de' Lapi*.

The *Neue Zeitschrift für Musik*, founded by Schumann, will, this year, celebrate its fiftieth anniversary.

Gustav Walter, of the Imperial Operahouse, Vienna, has given two concerts at the Singacademie, Berlin.

Mapleson contemplates giving German Opera in the Empire City, with Theodor Thomas as conductor.

The Emperor Wilhelm has conferred the Order of the Red Eagle (4th class) on Kahl, Royal *Capellmeister*, Berlin.

Johannes Elmlad, of the Theatre Royal, Dresden, has been singing with success at Copenhagen and Stockholm.

Mr W. A. Barrett's appointment, as First Assistant Inspector of Music, has been approved by the Education Department.

Both Abbey and Mapleson are endeavouring to secure Mdme Adelina Patti for next season. (Are they?—Dr Blügel.)

A new opera, *Virginia*, by Messrs Stephens and Solomon, was produced on the 9th inst, at the Bijou Theatre, New York.

Gounod's *Redemption* has been purchased for Italy by Ricordi, of Milan, who will shortly publish an edition with Italian text.

Mapleson is in negotiation to produce Saint-Saëns' *Henry VIII*, next Autumn in New York, under the composer's own direction.

Manzotti, the chorographer, whose *Excelsior* is now running at the Eden-Théâtre, Paris, has returned, laurel-laden, from that city to Milan.

The ballet, *An der Beresina*, lately produced at the Imperial Operahouse, Vienna, has since been performed with success at the Milan Scala.

The story of Teresina Tua's having been left a large sum of money and a collection of musical instruments is now declared to be a pure invention.

Mdme Oswelio, a young Norwegian, and pupil of Mdme Marchesi's, has made a highly successful *début* at Padua as Azucena in *Il Trovatore*.

Mdme Marion de Biron, who sang at the Padeloup Concerts in Paris, is engaged at the Teatro Real, Madrid, where she will first appear as Norma.

On the second night of the season at the San Carlo, Naples, with Massenet's *Roi de Lahore*, the receipts, according to the *Occhialetto*, amounted to only £36.

A Detroit paper, noticing the fact that a man fell dead while combing his hair, says: "And yet there are people who will persist in that dangerous habit."

The Chevalier Xavier van Elewyck, of Louvain, and M. Jules Busschop, of Bruges, have been named Corresponding Members of the Royal Academy of Belgium.

Handel's *Acis and Galatea* was successfully performed by the Taunton Philharmonic Society under the conductorship of Mr T. J. Dudeney, on Thursday evening.

On the occasion of Herr E. Lassen's twenty-fifth anniversary as conductor at the Grand-Ducal Theatre, Weimar, the Grand-Duke settled on him an annuity of 3,000 marks.

It is now stated that the satchel lost by Mr Gye on his way from Philadelphia to New York, did not contain as many valuables as was at first reported. (It contained none at all.—*Dr Blidge*.)

After the last performance of *L'Etoile du Nord*, at the Scala, Milan, Maurel, the baritone, gave a grand supper to Signora Dalti, the Marchese Calcanigui, Faccio, Cairati, and the Members of the Band.

Mdme Prochaska and Herr Gudehus, of the Theatre Royal, Dresden, start next March on a concert tour, the programmes to consist of fragments from Wagner's *Walküre*, *Siegfried*, and *Götterdämmerung*.

Theodor Thomas, who claims as his exclusive property the orchestral score of Gounod's *Redemption* in America, has obtained an injunction to restrain Mr Joseph P. Leonard from producing the work in Boston.

Though, speaking of the performances generally, both *L'Etoile du Nord* and *Il Trovatore* fell flat this season at the Milan Scala, Mdme Zina Dalti greatly distinguished herself in the first, while Mdle Turolla did the same in the second.

Sir Julius Benedict's cantata, *Graziella*, was performed by the Liverpool Philharmonic Society, conducted by the veteran composer, on Tuesday night, Jan. 23rd, with great success. The principal artists were Madame Marie Roze and Messrs Edward Lloyd and King.

The operas to be produced in Italy during the carnival-lent season are at the Scala, Milan, *Dejanice*, by Sig Catalani; at the Apollo, Rome, *L'Assedio di Firenze*, by Sig. Terziani; at the Bellini, Palermo, *Il Conte di Geraci*, by Sig Graffeo; at the Carcano, Milan, *Araby Paschià*; at the Bellini, Naples, *Il Menestrello*, by the Marchese Filiasi.

MUNIFICENCE "IN MEMORIAM."—A lady has given a donation of five hundred pounds to the Chelsea Hospital for Women, for the purpose of naming after her deceased sister one of the Memorial Wards in the New Building, which is situated in the Fulham Road. The Princess of Wales laid the Foundation Stone of the New Building for the Hospital two and a half years since, and it will be ready for occupation in the coming spring. The same lady has given fifty pounds for the furnishing of the Ward. There are now but three out of the seventeen Wards remaining to be furnished by special donations of a similar amount.

Miss Alice May, the originator of Gilbert and Sullivan's opera, *The Sorcerer*—written and composed expressly for her—is about to visit the United States in consequence of the burning of the Alhambra, where she was specially engaged for the Christmas piece. The loss to London will be New York's gain, for Miss May is considered by many "prima donna of opera bouffe." Vide *The Cambrian*—the oldest paper in Wales—on a recent occasion, when Miss May paid Swansea her first visit as a lyrical artist. Miss May is really an opera singer, and, being also a remarkable actress, she produces effects not often met in opera bouffe, where two often "pretty inanity" is considered the only essential. On Miss May's first appearance at the Gaiety Theatre, as Mdle Lange, in *La Fille de Madame Angot*, she was pronounced one of the best representatives of the character on the English or French stage.

MR JOHN CROWDY.—Our obituary announces the death of Mr John Crowdy, for more than thirty years on the staff of the *Guardian*. He was the favorite pupil of the late Edward Monro, at Harrow Weald, and on the breaking up of the college Mr Monro recommended him to the editor on the ground of his philological attainments and clever *précis* writing. He subsequently obtained a clerkship in the Admiralty, from which he retired a few years back, accepting a pension on account of his delicate health, which was much tried by London smoke. He took up his residence at Addlestone, coming up to town for his literary work. Having a taste for music and art, he at one time edited the *Musical Standard*, and afterwards started the *Artist*, a monthly retrospect of the fine arts that is just beginning to make its way in the world. On Friday he stepped across from his house to the opposite vicarage to get his pension-paper attested, and in returning home fell down in the hall, never to speak again on earth. He leaves a widow and five children to lament their loss and ours, for he not only had ability, but he used it punctually and faithfully; a good husband, father, and friend, he leaves a blank not easily filled. He will be recognized by some of our readers as the author of Crowdy's Plain Chant, and

some little brochures to assist the hearers in following popular oratorios. He generally contributed a paper annually to the *Companion to the Almanack*. One by him on Fine Art Sales of the past year appears in the volume for 1883.—*Guardian*.

FATE.*

Only a passing upon life's highway,
Just a greeting, then good-bye.
A voice that left regretful echoes,
A mem'ry that is all a sigh.
From eye to eye a look that lingered,
From soul to soul a vague, sweet thrill;
The wordless claim of spirit-kinship,
A wish half-formed that haunts me still.
Oh heart that wakes,
Oh heart that aches,
Pierced by the touch of veiled Fate,
Whose mystic meaning comes too late!

Did I feel on that bygone morning
The tender glow of friendship tell
What might have been could I have held thee?
Or throb of some diviner spell?
Oh sorrowful earth! what time denies me
I shall find in Eternity.
My soul's true reflex, my love, my darling—
All that I lost in losing thee!
Oh heart that wakes,
Oh heart that aches,
Pierced by the touch of veiled Fate,
Whose mystic meaning comes too late!"

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E. ADAIR.

CASSEL.—*Die Zauberflöte* was recently given at the Theatre Royal and the performance was in one respect at least a notable one: the Queen of Night spoke her part!

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